

# INTENSIVE CARE

D.A.F.

BAUHAUS

MAGAZINE

THE LAST DANCE

GIG REVIEW



NO TIME FOR  
ROMANCE

DISCHARGE

INTERVIEW  
INTERVIEW WITH

THE TEA SET

INTERVIEW WITH  
6 MINUTE WAR

INTERVIEW WITH  
SOOZEE OF THE LAST  
DANCE

GIVE ME EVERYTHING

Drums – John Doyle  
Produced by – Tony Wilson  
Engineered by – Bill Aitken



# MAGAZINE<sup>1</sup>

## bauhaus, DAF + The Last Dance - LYCEUM

The Last Dance - After perching ourselves up on the balcony, we treated the arrival of The Last Dance with great interest. The lights made Sooze (the lead singer) glow with her blonde hair and gold scarf. A bass guitarist, keyboard player, a drummer and vocalist made up the group. While they had a sound check, a recording of the telephone time service played, at the third stroke it will be. . . precisely.

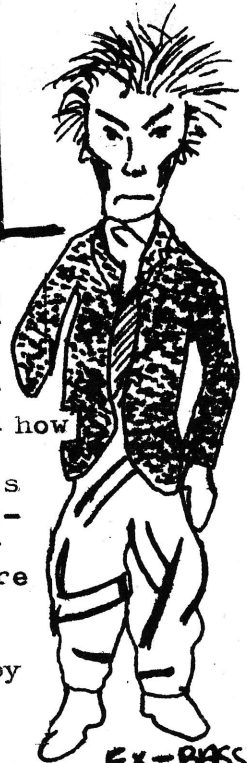
The first song for which I didn't catch the title got no response from the bewildered crowd, some of who just shuffled ignoring the band on stage. But the completely shaven keyboard player clapped for himself. It was obvious the crowd hadn't forgotten how to clap, when they took interest in the 2nd song which was called Tick Tock, (I later found out this song was about Sooze's experience of being unconscious for three days in an American hospital). Her voice resembled Siouxsie's and the key boards were a little repetitive. They haven't been together long and in my book they were OK, the more they played the more they were enjoyed and applauded by the crowd. After came DAF and Bauhaus, but Kevin's reviewing them.

After we spotted the bass player of The Last Dance I approached him after making a hasty retreat from the balcony. I asked him if he was from The Last Dance but he denied it, so I just told him I knew he was and asked for an interview. He then told me that he was in the group until about 5 minutes ago and had just left.

When I asked how this had come about he said there had been personality clashes and they weren't getting on. I asked him if he was thinking of setting another group of his own up. He answered yes and that he hoped to get 2 or 3 people by the end of the week.

If I was after an interview, he told me to find the girl with the fucking stupid hairstyle (Sooze) and ask her, and while Bauhaus played a frustrated search went on for Sooze, all hope had been given up when suddenly she was spotted, I made a desperate attempt to reach her fighting my way through the crowd who like zombie's stood absorbing Bauhaus's eerie set.

Luckily I caught her before she went backstage and had a short talk with her.....well turn the page and YOU can read it.



EX-BASS  
PLAYER





I prodded her arm and asked her for an interview backstage, she said, "Yes of course," and TRIED to get me and Kevin backstage but her one pass couldn't get us through. But she happily stood outside the door with us and answered my questions, which were (yes folks this is it). Why had their bass guitarist left? Sooze told me that he'd been sacked. When I asked her the reason, she just said that there had been disagreements amongst the group. Wasn't there a bit more to it than that I asked. Well.....he was getting into weird things. What weird things I asked. She smiled a bit and searched for the right words. Well....weird substances. She would say no more. How long had The Last Dance been together? For about 8 months, was Sooze's reply. My next question was what the song Tick Tock was. And Sooze told me it was about her experience of being unconscious for 3 days in an American hospital. What did she think of Magazine? Oh they're great, she replied. She then borrowed her friends eye liner pencil and wrote her telephone number on my T-shirt at my request (so we could arrange an interview, which hopefully will be in the next issue) She said she hoped to be hearing from us, bid us farewell and went backstage a little pissed.

Sooze told me that Manicured Noise (who were supposed to play the same night) had split up.

NEAR THE  
LYCEUM

Smoke clouding the Embankment yesterday hours after fire broke out on board the Old Caledonia.

Photograph by Harry Kerr

## Floating pub on the Thames is swept by fire

By Ian Bradley

The Old Caledonia, the floating public house and restaurant moored on the Thames near Waterloo Bridge, London, was badly damaged by fire yesterday.

The fire broke out at about 6 am. River police from Waterloo Pier saw smoke coming from the stern of the 230ft vessel and warned the three members of staff sleeping on board.

More than fifty firemen using eight pumps and three rescue tenders fought

throughout the morning and early afternoon to bring the blaze under control. Four firemen were taken to St Thomas's Hospital to be treated for burns and smoke inhalation. The Embankment was closed to traffic for most of the day.

Scotland Yard said that there were no suspicious circumstances surrounding the fire, which appeared to have started in the aft saloon. London Fire Brigade said that the ship was listing badly to starboard but that high expansion foam was used instead of water in an effort to prevent her sinking and there was no imminent danger of her foundering.

Mr Daniel Fleming, manager of the Old Caledonia, said after inspecting the ship that there was considerable internal damage. He said that the bars and restaurant had closed as usual at 11 pm on Saturday, leaving only the caretaker crew on board for the night.

The three people who were taken off the ship were Mr Enrico Canlini, the assistant manager, Mr Neil Barker, a trainee manager, and Miss Fiona Campbell, a barmaid. The ship's dog, Otto, was also rescued by the river police.

The Caledonia, as she was then known, was commissioned in 1934 and operated until 1969 as a paddle steamer on the Clyde. In 1972 she was bought by Bass Charrington and established as the first floating public house in London.

During the Second World War the Caledonia was fitted with anti-aircraft guns and was stationed in the Thames as part of the London defence against German V-bombers. She shot down two enemy aircraft. She also took part in the Normandy landings.

"She's a beautiful ship", Mr Fleming said as he surveyed the charred hulk last night. "I only hope we can save her."



# ~~MAGAZINE~~

3 FANTASTISTIC  
(MY NEW WORD)

After bauhaus our heros Magazine wandered on stage. I hadn't even seen a picture of this group, even though they are one of my most favourite groups, they took over my brain a long time ago. Well there was the usual excitement and cheers everyone pushed and shuffled up nearer to the stage. I stupidly went right up near the amp with Kevin, but we were punished in the usual way.....deafness. The coloured bassist came on first and took up his position on the far left, further away from me. He was followed by all the rest and lastly the lead singer who started into a new number probably from the LP called 'The Correct Use Of Soap'.

Everything contributes a great deal in Magazine in the way of instruments, the lead guitarist plays excellent little tunes that brings each song to its climax (the keyboards do this as well). The coloured bass player plays very well and harmoniously (I'm not sure whether that word exists) sings backing vocals. The lead singer, well his voice is hard to describe but once heard it's hard to forget, it's got something really special about it, a slight bit of evilness in the tone. A lot of the songs played were off the new LP. But the most applauded song had to be 'You Love Me Because Your Frightened' which is fantastistic.

With the excellent drummer, giving his best, plus the lead guitarist playing his fast differing siren like piece, the piece that sticks in your mind when the song has finished. One of my favourite songs 'A Song From Under The Floorboards' (one of the slower songs) was going very well until the short keyboard bit came.....or rather it didn't. Something went wrong with the keyboards, none of the group batted an eyelid, but simply went a 2nd time round and the keyboard player got the sound he'd lost.

Another song which was well recieved was 'The Light Pours Out Of Me' in which the singer lost about ten pints of sweat and I spotted the lead guitarists shadow dancing on the wall beside the amp. Another good thing was that Magazine were on for quite a long set, but no length of time is long enough for this brilliant group. A great concert I would of payed double the price for the ticket, which was £2.50.

Yours Cram




GUITARIST  
?

I'm not  
paying £2.50  
just for a  
concert

Come on  
Maggie you'll  
enjoy yourself!







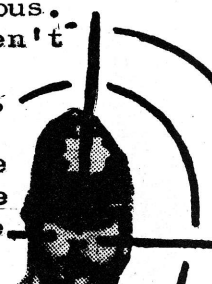
When we left the Magazine gig and were on our way home walking away from Ealing Broadway, Kevin lent over the small wall outside the station, where some cars are parked to see what bus was coming in case it was his. The bus was an E2 which was no good to him. So we both walked away to get another bus, we noticed a policeman and police women across the road staring at us.

We got to the corner of the road and the policeman and companion had followed us down as well. He called at us so we stopped, and asked us if the car we were leaning by was ours. No it wasn't. What were you doing then? We were looking for a bus. Well I thought you were trying to open the door. No we weren't trying to open the door.

Where've you've been? At a concert. Who's playing? Magazine. Confusion.....name and adress...blah blah blah .....and your name & adress...blah blah blah .....So your going home now. Yes we're going home now. Well I have to take your name and adress to cover me incase anyone will say I-kicked-the the shit out of you. Oh.....?????????



Aim

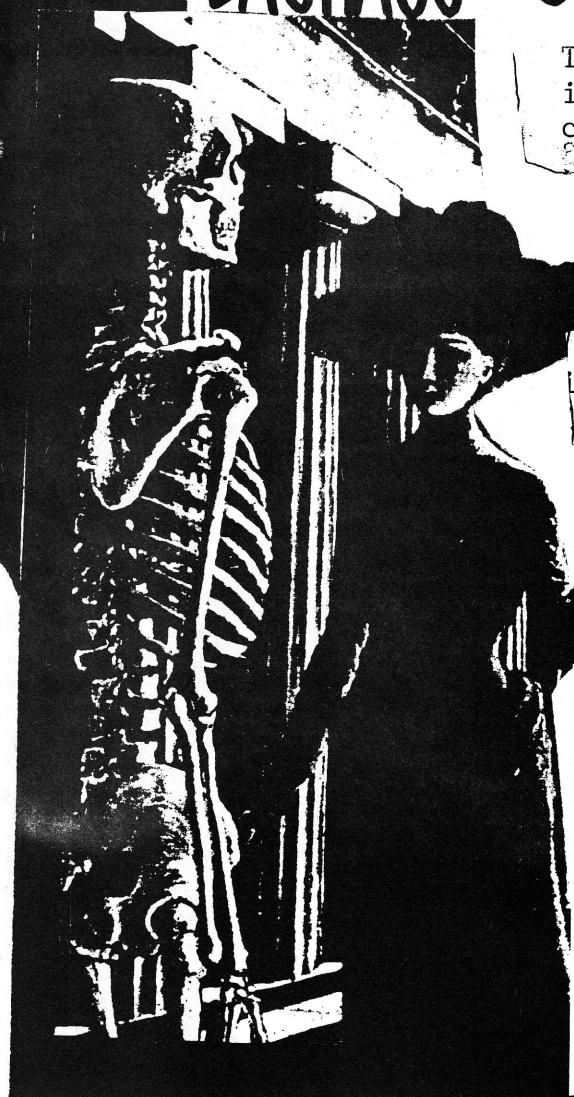


Just destroy the uniform not the person because underneath is a human like you or me.....

Moral of this story.....policemen get very bored and resort to wasting other peoples time.

## BAUHAUS - GIG REVIEW

FIRE !!!



The second group on were DAF. who replaced Manicured Noise who have split up. Deutsche Amerikanische Freundschaft (see my knowledge is larger than you thought) are a **group** from (that's it you guessed) Germany. They consisted of drums, guitar, keyboards, sythnesizer and a lead singer who jumped around a lot. I could not understand a word of the songs, but that was because I don't speak German. I did recognise one song and that was their single which I like. They were on for about half an hour. The beat and style of their songs did change more than The Last Dance, (reviewed by Cram) but I could at least understand Last Dance's words. The crowd liked them more than The Last Dance, but in my mind they were both as good. They are not the type of group I would follow devotedly but they do try hard. Next on were Bauhaus who are becoming the new fave rave. This being the first time I'd seen them I wanted to find out if they were as good as they were supposed to be. Unfortunately I couldn't concentrate fully on their set because we were busy trying to find Sooze of The Last Dance, so that we could arrange an interview. (WHICH IS IN THIS ISSUE). I did hear the excellent God in an Alcove and also their version of. T-rex's Telegram Sam. (contd overleaf)



Though I like the original better. I can't remember any of the names of any of the other songs, but I enjoyed all of the ones I heard.

Bauhaus are very professional and produce a very good stage show. I liked the use of the strobe when Pete Murphy (lead singer) was dancing. I have one complaint and that was the exclusion of Dark Entries. At the end of the set the audience called for an encore. I don't know if they didn't want to or weren't allowed to do the encore but I do know that Bauhaus don't like the traditional polite applause, encores, etc. part of rock. I still like them. But decide for yourself.

Silver was stolen by into a storage North Feltham Trading near London's Heathrow Air.

by ROUGH TRADE

Still can't believe

**Pensions:**

**MUM'S BOY**

so nauseating





6  
I KNOW IT'S UNTRENDY TO BE A LONDON  
BASED FANZINE, BUT WE DON'T GIVE A FUCK  
ABOUT WHAT'S TRENDY AND WHAT'S NOT TRENDY.  
THIS IS OUR SECOND EDITION OF A FANZINE  
LAST TIME WE WERE CALLED MUSIC WORKS BUT NOW WE DON'T  
LIKE THAT NAME AND SO WE HAVE CHANGED IT TO

WE ONLY TRIED  
TO TELL THE  
TRUTH!!

INTENSIVE CARE AS YOU WILL HAVE NOTICED BY LOOKING AT THE FRONT COVER.

# AGONY

WE THOUGHT THAT MUSIC WORKS WAS OK BUT WE THOUGHT IT  
COULD'VE BEEN BETTER. WE HAD TROUBLE PRINTING IT BECAUSE  
BETTER BADGES HAD TO MUCH WORK ON. WE FINALLY GOT IT  
PRINTED ON A FUCKED UP ZEROX MACHINE IN THE OFFICE WHERE  
GRAM WORKS AS A OFFICE CLEANER.

**bomb massacre**

MUSIC WORKS DIDN'T HAVE ANY INTERVIEWS BECAUSE WE PUT TOGETHER  
THE REST OF THE FANZINE TOGETHER TO EARLY AND SO WE HAD TO  
PRINT IT QUICKLY BEFORE IT WAS OUT OF DATE. WE ALSO HAD TO LEAVE  
OUT FOUR PAGES BECAUSE OF OUR PROBLEMS WITH THE PRINTING.

I WOULD LIKE TO THANK ROUGH TRADE FOR SELLING MUSIC WORKS  
THE POISON GIRLS FOR THE STUFF THEY SENT AND FOR THEIR INVITATION  
TO VISIT THEM, CRASS FOR JUST EXISTING, ANYONE WHO BOUGHT MUSIC WORKS  
AND ALSO ALL THE GROUPS INTERVIEWED IN THIS ISSUE.

**crisis** LAST DANCE SIX MINUTE WAR @  
TSET DISCHARGE.

I DON'T KNOW IF GRAM WOULD LIKE TO THANK ANYONE, BUT THAT'S HIS PROBLEM

P.S. THANKS TO GRAM'S SISTER FOR THE INFORMATION ON THE UNDERTONE'S  
GIG REVIEW IN MUSIC WORKS.

**Briton is accused  
of gun rampage**

**Arms boom**

State-owned British Aero-  
space exported more than  
£265 million worth of military  
aircraft and guided weapons  
last year, its annual report for  
1979 announced yesterday. The  
firm showed a £90 million  
trading profit.



**Is this the  
way to free  
Britain?**

**No**

**Freedom**

**THE METROPOLITAN POLICE**

To join us  
(5'8") tall if you  
If you  
as a Cadet  
For  
Yard, Victoria  
Police Care  
Or 'phone us  
Name (Mr/Ms)  
Address

ish, aged 18½ or over and be at least 172 cms  
cms (5'4") tall if you're a woman,  
you can still join the Metropolitan Police

Officers Information Centre at New Scotland  
Yard, London SW1H 0BG.



SORRY ABOUT THE EXCESSIVE USE OF THAT OBSCENE WORD "WORK"  
YOUR'S



**Sunday**

most of the shit dished out by the bbc and itv is designed to b rainwash

9.15 **DAGPUSS** (rpt.)  
10.10 **CAP**  
10.20 **TH**  
10.35 **ACC**  
11.0 **IT FIC**

you (the consumer ha ha). can't you see that they're just using you to

**LOND BBC**

**won't**

**pay**

**punks**

make money. they churn out biased bigoted programmes that do nothing to entertain you or give you information. they pretend they're putting

out programmes like "something else" for the minority teenage audience but the real reason is because they don't have to pay the kids who produce it as much as their so called professional presenters and so make more money by exploiting both the audience and the kids in

**Daily Mail Reporter**

THE BBC is to review the policy of paying people who appear in news programmes after a row over punk rockers who were interviewed about holiday hooliganism.

Some of the punks who appeared in the programmes had been dealt with by magistrates at Weston-super-Mare, Avon, and the town's mayor-elect said that to pay them would glorify them and help them with their finances.

# Throw every TV on the scrapheap

programme. they've conned everyone into thinking that the american programmes. they're too good to miss by constant plugging

11.25 **th**  
11.50 **CO**  
**WE**

e.g. dallas, starsky & hutch etc are too good to miss by constant plugging

## Death of a Princess thought off

in the press, on the radio etc. what shit. if they're going to put on shit at least they could make it here instead of spending our money

buying it in other countries. the tv co's have run out of ideas but won't admit it and try and cover it up by screening repeats and saying

they're back by public demand (what public). on sundays they show the traditional religious shit. programmes like songs of praise and stars on sundays show church loads of people singing along to the songs our lord

taught us (the cramps?). this is the commercial image that the church put over. when the tv cameras go away so do most of the parishiners (extras)

we don't want or need this shit anymore. so fuck off bbc and itv you're

**HOW BBC**

**will save**

**its £130m**

**I DO LIKE NOT THE NINE O'CLOCK NEWS**

that the Saudi this in ho to t n  
state TV  
The film will be shown in the  
business.  
Saudi Arabia has threatened to cut off all investment for the future.  
capra, shitshit  
puke, fucking  
letely unaccept  
private company can step in to stop TV showing the film.  
The affair is expected to be  
Parlia-

9.30 **Getting On.**  
10.0 **Morning Washin**



# SIX MINUTE WAR *Interview*

## LINE UP

CHARLIE- GUITAR (occasional drumming)

ROB - BASS

STEVE - VOCALS

CHARLIE'S BROTHER drummed on the ep

Rob: We formed in september 1979. Before that me and another bloke used to have this really weird group like Spizz Oil in my garage. Then Charlie came round and we went round another kids bedroom. There was about five of us and the infamous David Pointing. Then me David Pointing, Charlie and Charlie's brother had a group and we all bust up but then we all got back together again.

Steve: The name was in big headlines when the Americans thought the Russians were invading them because they got the tapes in the computers confused. It's a bit of a joke now the PCP Group have got it on their lp.

Charlie: Yeah the exact cutting Steve saw.

Rob: It's the best name we had cos I came up with all these horrible names and everyone took the piss cos they were incapable of thinking of a good name.

Steve: We were going to call ourselves CRAM 19869

Rob: People kept ringing up my house and saying Hello is that Crass or is that Sham69.

Steve: Every group you listen to and like influences you

Charlie: We didnt go out of our way to sound like anyone

We didnt say we like the Clash let's be like the Clash.

If we do something and it sounds good then we'll do it.

Charlie: I hate Crass

Rob: I like Crass

Steve: I'M indifferent

Rob: I used to like the Epileptics, Devo I like, Wire, Crisis but their new record's disgusting. I like also like Hawkwind.

Charlie: The UK subs I fucking hate. But I love ABBA.

Steve: B A Robertson. On record I think the Ants are appalling.

Rob: The fall I like. Charge I hate and Lonesome Nomore

Steve: Dexy's midnight Runners should be buried alive.

# SIX MINUTE





When asked about their views on Anarchy etc, Charlie made most of the points:  
 Charlie: I'd just like to see people having a lot more say in what happens. I don't believe in anarchy but I don't believe in the system. You don't have to be an anarchist to not believe in the system. I don't fucking like the way anarchists like the time Rob interviewed Crass and Penny Rimbaud said he didn't see any difference between BM skinheads bottling people and beating them up and punks smashing up toilets. Another thing is like anarchists saying anarchy and freedom but if you talk about you wanna have freedom now well people are supposed to be free now and if you like take it from where it is now and say we'll have an anarchist society And everybody'll be free the freedom won't be equal. I think it's fucking more important for people to be equal rather than for everybody to be free. A free society means everybody be themselves and do what they can but all that's gonna lead to is people who are better at something than others becoming better off. It just means they'll be another elite of some kind. What I think is that before you can have freedom you've gotta have equality otherwise freedom's a fucking obsolete term.

Rob: Crass's anarchy's very idealistic.

Charlie: Yeah but so is everything. I still don't believe in their ideals. I think it's good that they should fucking believe in it and say it but I don't think they're right. I don't like the way they say working class middle class it's all the fucking same cos it's not. It's alright for people like Crass to drop out living on their fucking farm but people just fucking can't afford to do it. Crass might be educated and might of used that education to their own advantage and not for this poxy world. But what they don't understand is the majority of people aren't and they'd never get that chance. They can't expect people who just have to get up and work or they can't live, to do the same as them. They can fucking drop out and we could drop out and go live on a farm and say fuck everybody. You know we don't give a fuck as long as we're alright which is basically what they're doing although they're singing about it.

Steve: Most of their followers don't really understand it anyway.

Charlie: Exactly

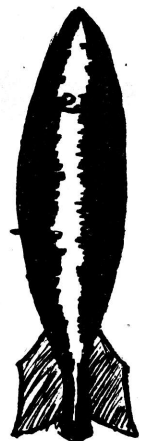
Steve: There's this bloke at my college who says anarchy and freedom is what he wants and he had a mallet and a kick start in his bag and when I said why have you got them he said oh I'm going to ruck the mods and then someone saw him on the beach at southend sieg heiling into the sea.

Charlie: People go to a Crass gig and they've got those Crass badges on and next to them they've got a fucking Swastika. I don't like the way Crass make fucking excuses for BM skinheads bottling people. In the interview Rob did they were just making excuses for fucking skinheads beating people up. They were saying well we went and talked to them and we think they'll think about it differently. But you gotta be joking they're fucking psychos.

Steve: Basically if you did have anarchy you'd have a load of the NF blokes smashing up everybody and no-one there to stop them.

Charlie: What we want is somewhere the strong people care for the poor people and then you can build a society where everybody's equal not free. Cos if you're free you can go out and become more free than somebody else. Once you've got equality then you can have freedom cos everybody will be equally free.

95-27-36





moving from this point we asked them about their songs

Rob: We all write the songs

Charlie: The songs are just about what we think- Lack of life around Wimbledon

Rob: There's this bloke who said he's got nothing to do so he goes to discos. But if that was true we'd go to church or something.

Steve: In Wimbledon there's fuck all to do but from just playing instruments and making friends with people who were interested and sort of getting friends interested in it there's sort of 3 or 4 groups around.

Rob: We haven't got any more songs.

Charlie: All we've got are the songs on the ep and 6 tracks on a forthcoming compilation lp.

when asked about the future.

Rob: We just want to do as many gigs as possible without going over to agents and managers. Stay independent

Charlie: Fucking definately

Steve: It gets a bit fucking hard though

Charlie: Yeah sure it gets hard. Nothing's fucking easy is it. But it's no excuse for signing to any fucking label. There's no fucking way we'd do that and if we do you can put it in your fanzine that six minute war are the biggest bunch of shiteheads. I think that bands that sign up are fucking lazy and can't believe in what they've been saying.

Steve: Like the Mekons said they were always in it just for the laugh and then next thing they're on fucking virgin. They said they're on virgin because they either had the choice of getting a job or becoming musicians

Charlie: Music is fucking art whatever you do. If you're banging on a drum, playing guitar or painting it's fucking art and you don't go round making money out of your art. As soon as you say i'm gonna do this as a job you're gonna start writting songs that will sell and not what you believe in.

Rob: How I see it is that music is for enjoyment and it's sort of them exploiting people and making them pay a quid odd for 4 minutes of enjoyment. It's really bad

Charlie: That's why we did the single cos we thought that we could do it cheap we could get a lot on it and it would be a change to people getting fucking screwed

Rob: They'll still screwing people in virgin they're selling it for 99p and in bonarpart it's £1.10.

Charlie: Have they got any?

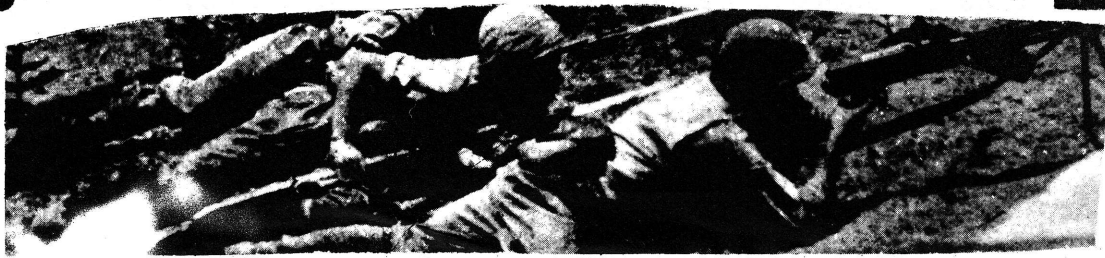
Rob: They had one. We went in there and Steve goes have you got 6 minute war ep. The bloke goes we've sold out of it and Steve goes how much was it and the bloke goes £1.10.

Charlie: what did you say.

Rob: There's not a lot we could say

Charlie: You should of given him a fucking bollocking

Steve: If I had said it's supposed to be 75p he would of said it must of been 75p then.



Charlie: We dont just write songs to make records because basically we dont see each other a lot cos im at college most of the time. I dont think we would anyway. I think one of us would say look there's something going wrong here lads. We've done it though. We wrote about six songs and took them down to Beggars Banquet. We sat down afterwards and said that's a load of shit and just threw the songs completely out.

Some cunt in B.B. tried to nick a box of our records. We took them in there and said do you want some of these. I went upstairs to the bog come back down and he said he didnt want any so I picked up my bags and went out. He'd put a box under the counter the cheeky cunt. Steve: We went back there and he said he'd just put them under the counter to look after them for us.

then we went on to talk about small labels.

Charlie: Small labels are good but i dont agree with them. People should do it themselves. They should have enough fucking bottle to get up and do it. If they wanted to do it that much they'd get up and do it themselves.

Steve: But a lot of people just havent got the money have they

Charlie: Did we have the money?

Steve: No

Charlie: We fucking worked for it sold my amp. People could have the money.



Charlie: To have a record you dont need a label. We do a record we dont need a label we just make a record it doesnt have to have a label. Cos like Crass have fallen into exactly the same trap. They do a record with Small wonder admittedly it was cheap and now they're going round doing all these bands and they're putting them on their label as if oh look we're helping all these bands. If they wanna encourage them they should just go round and say look you do your record and if you want us to lend you the money we will. Like we're on this lp and the bloke that's doing it made up some stupid name for a label because he thought a record's gotta have a label



When asked about the cost of their record-

Charlie: That record worked out costing us 250 quid for 500 copies. To get our money back we needed to sell them at 50p but we sold them at 40p to the shops. The shops work on a profit so we say what's your profit margin and they say 33% whatever so we say if we sell this to you for 40p can you sell at 75p which we thought was still cheap. Most of them agreed except poxy fucking virgin and that shit who sell it for more.

Steve: But what I think happened is Rough Trade bought most of them and re-sold them to other shops. RT put their 5p on then virgin put their 15-20p on and it's gone up like that.

Charlie: If we had sold the records directly to the people and cut out that middle bit we could've sold them at 40p. If we could do lots of gigs and do about 2000 records where it would work out costing us 20p each we could fucking sell them for 20p each and that's basically what we wanna do. Not going through shops just fucking selling them to people who write to us. If we could do a lot of gigs we would like charge 30p on the door and give them a record. It worked out that we lost 50 quid on the first 500 singles and we'll lose about the same on the next 500 but it's worth it. It's worth a lot more than that. Being in a group is self expression and as soon as you use that self expression to make money you stop expressing yourself.

Rob: Cos your just putting across what the people want you to put across.

Steve: No-one starts up a group and says we'll get loads of money doing this. They start for a laugh I don't see why they suddenly change their mind.

Charlie: We would never do it I hope not anyway...

the bands major problems now are no drummer, no transport, no guitar amp and a lack of gigs. They would rather hire halls and try and organise their own gigs. If you can help with any of these problems especially the drummer phone Rob on 542-4407.





# NOBODY CAN ESCAPE FROM INTENSIVE CHARTS

- 1) Persons Unknown/Bloody Revolutionns - Crass
- 2) You - Delta 5
- 3) A Forest - The Cure
- 4) No Room - Athletico Spizz 80
- 5) You can be You - Honey Bane
- 6) Cartrouble - Adam & the Antz
- 7) Celebration - The Freeze
- 8) In The Beginning.....The Slits
- 9) ....Floarboards - Magazines
- 10) Realitys of War EP - Discharge
- 11) Systems Reject - The Licks
- 12) Psyche - Killing Joke
- 13) 14 minute EP - 6 Minute War
- 14) Going Straight EP- Elti - Fits
- 15) Dark Entries - Bauhaus
- 16) Where's Captain Kirk? - Athletico Spizz 80
- 17) White Mice - Mo-dettes
- 18) Hymns of Faith - Crisis
- 19) Tribal Look - Toyah
- 20) Black Cat EP - UK Decay
- 21) Messages - Orchestral Manoeuvres
- 22) Who Can Tell - Afflicted
- 23) My Perfect Cousin - The Undertones
- 24) Thank You.....Magazine
- 25) Everything is Temporary - Ski Patrol
- 26) Airline Disaster - The Shapes
- 27) Happy House - Siouxsie & the Banshees
- 28) Tin Soldiers - SLF
- 29) Admission - The Film Casts

e vibration

WHERE THERE



# THE LAST DANCE

Interview

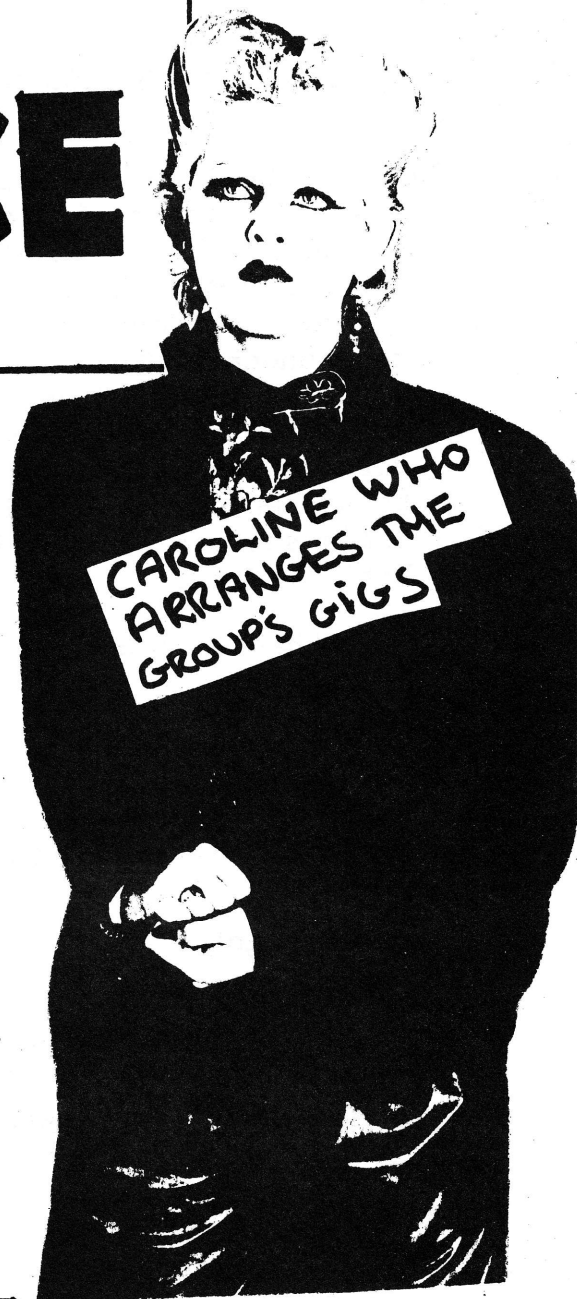
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Starring :-

Soozee - Lead singer  
Buddha? - Keyboards  
Rob - Drums

After a hectic drive up to London, (thanks to my sister, Dee who drove us up there) we arrived at the studios where I had arranged to meet Soozee of The Last Dance. I rang on the door bell, and soon after saw Soozee's smiling face as she opened the door. I was shown into the studio where I met Rob, the drummer & the completely shaven keyboard player who later thought up the name Buddha for himself.

Dee and Kevin shortly followed and everyone was introduced. Soozee then suggested that we went to a pub to talk. About 3 minutes later we entered a pub with a welcome of stares from the men drinking inside.



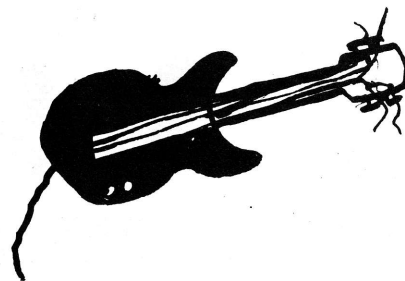
~~EX-BASSIST~~

Soozee then gave a tape to me which had 6 tracks on it of the groups music, what I heard of it was very good and I was very impressed with them. The Last Dance are on a record with Bauhaus and 2 other groups which will be released in July. But now lets get on with the interview where Soozee starts by telling us how the group were pushed about at the Magazine gig.

P.T.O.

# THE LAST DANCE INTERVIEW

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ROB- From the beginning.

SOOZEE- Well we got there and we were promised a sound check at 5 o'clock. Well it got to 5 o'clock and nobodys gear was set up, nobodys except Magazines. And there were 3 other groups, 4 bands to have soundchecks. So 6 o'clock comes and still no soundcheck. And it gets to 7.15 and they say right your on, our gear isn't set up, and Robs drums are still in the cases. And we walked on stage with 2000 people or more waiting there and we have to set up our gear. And then they said right your set's started and Rob hadn't even had his drum kit miked up..

ROB- No...then we had that big argument with DAF.

SOOZEE- Oh yes.

ROB- Someones telling me to put my drum kit on and someones telling me to take my drum kit off.

SOOZEE- Yeah right.

ROB- I was just standing in the middle.

SOOZEE- So the drum kit went on and off about 5 times altogether.

ROB- They didn't even mike it up properly.

SOOZEE- No.

ROB- No monitors.

SOOZEE- No monitors, and we D I all our own equipment. So if we don't have a monitor foldback system, a really good one then we can't hear what's going on. Rob couldn't hear what the bass was like playing.

ROB- I could hear could nothing

SOOZEE- I couldn't hear what the hell the band were playing at all. So in the end I had to announce the songs, and just sort of hope that they knew we were playing.

CRAM- I remember you just said you were having a soundcheck.



BALD IS  
BEAUTIFUL





ROB- We didn't have time we were straight on.

SOOZEE- Yeah we were straight on, they didn't even let us tune up.

ROB- Really I think.....they didn't want us to play at all, all the time.

SOOZEE- No they didn't.

BUDDHA- People kept running up to me and saying right this is the last number, you've got to stop now.

SOOZEE- But Magazines manager was really into us doing that gig, and when Manicured Noise cancelled and Final Solution (who organise gigs) said they'd get another band, Magazine said don't get another band we'll just have Magazine, Bauhaus and The Last Dance. And Final Solution went over the top of Magazines heads and put DAF in, and half way through our set Final Solution were asked again to cancel DAF to tell them not to bother going on, and to let us go through with our set, and Final Solution wouldn't do that, they were really unhelpful. We're never going to work with Final Solution again.

CRAM- You had a lot more to play then?

SOOZEE- Oh yeah.

CRAM- The crowd liked you more after about 3 songs.

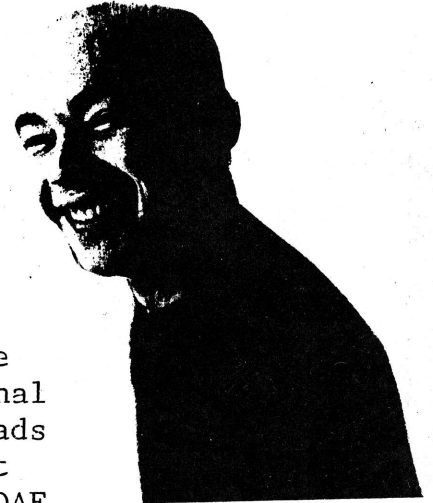
SOOZEE- Yeah....but it was really unfair, after the 2nd number Colin Faver from Final Solution was trying to get on stage to turn us off, and there was Magazines manager and our lady Caroline physically holding him back, so we could play more songs. It was that ridiculous.

ROB- It just wasn't worth it.

SOOZEE- And we had a guest list, so many people were allowed on our guest list. Most of the people on our guest list were turned away because Final Solution gave us a going on time of 8 o'clock, and then made us go on at 7.15, and when we were half way through our set most of our friends from record companies that were coming in to hear us turned up and, and they said, oh well The Last Dance are over so you can piss off and it was a sold out gig apparently, so most of our friends got in on other people's guest lists.....it was really badly organised.

CRAM- Do you think you were just pushed around then?  
.....well you were weren't you?

SOOZEE- Yeah we were.



BUDDHA

P.T.O.





SOOZEE

17



BUDDHA



SOOZEE & ROB



CRAM- But was it because y'know, you were just on 1st  
...er....everyones waiting for the other groups  
and just didn't want to know?

SOOZEE- Em maybe.

CRAM- Because the 1st group warms the crowd up. really

ROB- Yeah, yeah, it's always dodgy anyway being the 1st  
group.

CRAM- Yeah.

ROB- Just to warm the crowd up.....anyway especially  
if you've not been really that heard of before.

SOOZEE- Yeah, I think there was a lot of mismanagement.

SOOZEE- No one really seemed to know who  
was in charge.....

The Last Dance were going on tour with  
Gary Numan, but they couldn't afford to.  
The record with Bauhaus and the 2 other  
groups is being pressed off a demo tape.  
The Last Dance intend to be fully professional  
within a few months. It takes Soozee quite a  
long time to write a song, she writes things  
down in trains and things and she records bits  
of conversations in her note book, and later  
something will happen which sparks off her  
imagination.

So far Soozee has written all the lyrics  
but she is hoping that Rob and Buddha will  
write some in the near future, as Buddha  
insists that he is a potentially brilliant  
songwriter. Soozee would really like to do  
gigs around her local area (Pimlico).



SOOZEE

SOOZEE- I'd like to do gigs for kids I'd like  
to do afternoon kiddies parties

BUDDHA- What you mean in front of lots of 4 year  
olds?

SOOZEE- YEAH.

BUDDHA- I'd be able to give psychopathic stares to  
4 year olds.

Time flew by.

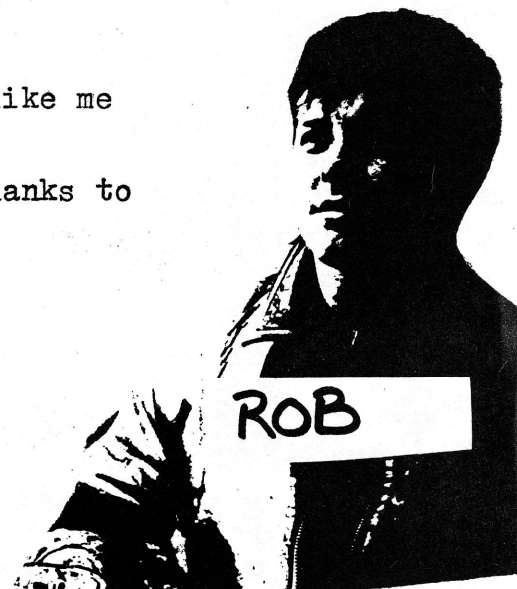
SOOZEE- If John Peel would get in touch with us  
we'd happily oblige (to do a session)

CRAM- What do you think of John Peel?

SOOZEE- Well he's going bald.

BUDDHA- I think John should start dressing like me  
projecting my sort of image.

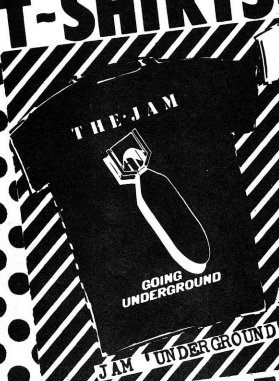
Well time flew by and we had a great time, thanks to  
The Last Dance.



ROB

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**30p**

**BLACK & WHITE 1** - blades,defenders,record reviews

**MAXIMUM SPEED 9** - secret affair interview,local bands & fanzines

**WOOL CITY ROCKER 4-** def leopard,clash,gary glitter

**INTERNATIONAL ANTHEM 3-** nihilist crasszine

**DANCE CRAZY-**"cause,effect,sex,dance after death"

**DAMAGED GOODS 4** - gang of 4,chords,this heat,slits,madness etc.

**COBALT HATE 2** - nihilism,out of order,oppression,hate etc.

**PANACHE 12-** photos,toyah,carpettes,tenpole,ants

**PANACHE 11** - toyah,adverts,mo - dettes ,etc. . . 32 pages !

**SMALL AXE 3** - U S. reggae,glen brown,ras karbi

" " 4 israel vibration,isaacs,alcapone

" " 5 king tubby,prince lincoln

**THINGS IN GENERAL** - passions,echo & the bunnymen,jam,mo-dettes etc.

**IMPOSSIBLE DREAM** - poems,collage etc.

**ON 1** - scritti politti,lillette,prg vec.

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**HARSH REALITY 9** - clash,swell maps interview,unwanted

**MAKING TIME** - specials,cure,rivals,untamed youth.

**VOICE OF BUDDHA** - slits intro

**COOL 2** - fall,T.G.,living dead,tapes info.

**V SIGN 2** - spizz energi,fall,scars,crass etc.

**SUBURBAN REVOLT 2** - crisis,pinpoint,london px,subs etc.

**I.T 4** - ireland,opium,amsterdam,burroughs,albania !

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LINE UP:

CAL  
TONY  
ROY  
TERRY

VOCALS  
GUITAR  
BASS  
DRUMS

# DISCHARGE

## INTERVIEW

18

I.C.: We know you started about 1977 but what first influenced you to start?  
Discharge: Looking for a way to escape the boredom.

I.C. What groups if any influenced you

D: we cant say exactly which bands influenced us we just grew with the early punk bands.

IC: Have you always played all your own songs.

D: Yes

IC who writes the songs

D: Cal the lyrics/ the rest just depends.

IC: Are most of the songs along the same lines.

D: Yes. We see ourselves as an anarchist punk band making a stand against what we feel is wrong with society. We are anti war in that its tho se ignorant sub human bastards who declare wars yet it is the ordinary man who is expected to fight, when all he wants is to get on with his life making it as pleasant as possible.

IC: On the back of the single there was an anarchy sign, do you believe in anarchy. To you what does anarchy mean

D: We are not anarchists to the extreme, what we would like to see is a world of total equality.

IC: What do you think of crass

D: Crass are doing a lot of good but contradict themselves at times.

# DISCHARGE

IC: What other groups do you like/dislike

D: The tastes of the bands are varied

IC: Would you ever join a major record Co

D: No

IC: Why did it take you so long to release a single

D: Lack of finance.

IC: IF you did join a major do you think it would change you.

D: We would never sign to a major it would go against what were about

IC: The music press and some fanzines have slagged you off for living in 77 what do you feel about this

D: We ve a total disregard for the music papers reviews anyway. People listen to what they want.



IC: Are there many other bands around Stoke on trent.

D: NO

IC: Is it hard to get gigs around Stoke on trent. Have you played outside Stoke on trent.

D: Gigs in S-o-t are hard to get hold of. We've played Preston Paisley and LEICESTER.

IC: Would you play rock against racism gigs

D: We would not play RAR gigs because we feel that people should be fighting against this system instead of each other. Both nazi & anti nazi are shit.

side 1. Realities of war.

They declare it.

**DISCHARGE**

Cal voice

Rainy bass

Bones

(clay 1)

side 2. But after the gig. Society's victim.

IN 3 HOURS

IC: What are your plans for the future

D: We're in the studios on monday 10 may recording a five track ep. We're supporting the subs may 31 Manchester and we're also supporting the Clash june 13 vicky hall S-o-t.

ed by Steve Ca  
ed by Mike Stone



Record Redbal  
io fucker.

IC: What do you think of groups like the Cockney Rejects etc getting major record deals going on top of the pops while your still comparatively unknown

D: We wouldn't particularly like to be as big as the Rejects because of the pressure to betray our beliefs but we don't grudge them their success

IC: When do you see the band splitting up.

D: When we start to release shit like the other so called punk bands

formation: Clay Records  
St. Hanley Stoke on Trent



IC: Is the band full time or part time.  
D: Hopefully from now its full time.....

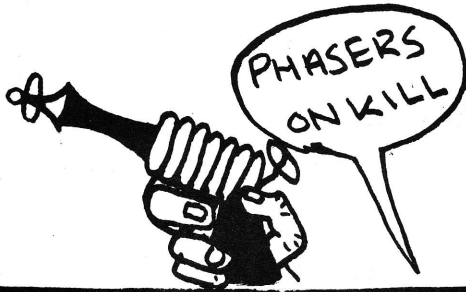
**DISCHARGE**

All lyrics and music by Discharge  
sleeve design: Martin H. Gear pic M. St

IF ANYONES INTERESTED IN SEEING DISCHARGE IN LONDON AND KNOW ANY PLACES WHERE THEY CAN PLAY WRITE TO INTENSIVE CARE AT THE ADDRESS GIVEN SOME WHERE IN THE FANZINE

## ATHLETICO SPIZZ 30 - No Room

Starts slowly and peacefully with Mark Coalfield on piano and Jim Solar on violin. Then it becomes fast and exciting. Haven't sussed the lyrics out yet. It doesn't compare with Where's Captain Kirk but I still like it. Ends quietly with Jim Solar on violin again. The flip side, Spocks Missing, starts Spizz playing acoustic guitar and singing. A lot of feeling in Spizz's voice. Suddenly breaks into a fast energetic song with the whole band playing. Then Spizz again. I wonder if this is what Capttain Kirk would sound like singing about Spock. Then fast again until the fading end. Just as I get up to change the record it starts again. Will thier next be I can't find Scotty? --



DELTA 5 - YOU/ANTICIPATION  
You - Sounds as if Julz (singer) is getting some revenge on a boyfriend who only likes sex on Sunday, takes her out for a big night to the wimpy and keeps her out when she wants to go home. It's a brilliant single which reminds you of the Slits single, In the Beginning.... a fast beat, you probably won't notice your feet frantically tapping as you listen to it. ANTICIPATION - the flip side, has a slower beat, with singing of reality and how people dream in thier youth, it's good but doesn't compare with 'YOU'.

# THE FREEZE

FREEZE - CELEBRATION/CROSSOVER  
It's too late, your time has come, it's so easy to think you're the one, celebration day is over. A song inspired by Louise Brooks, of who I know nothing about, the picture on the cover, makes you think she's an old film star. It's a very enjoyable song, but I got bored with quite quickly, just when you go to take it from the turntable a quiet piece of piano playing appears. Maybe it's there to confuse you. CROSSOVER - this side is the complete opposite. Very quiet and boring.





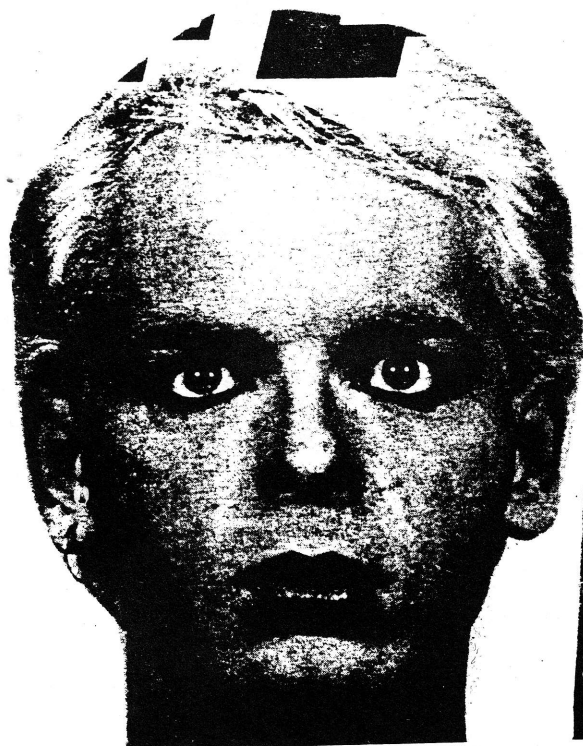
## CRASS/POISON GIRLS BLOODY REVOLUTIONS/PERSONS UNKNOWN

After trying to get this record for about 4 or 5 weeks it was well worth the wait. It's got another good cover with a poster in the middle. I don't know how to go about describing this record cos the only real way of understanding the sound of a record like this is by listening to it. It starts off with Steve Ignorant singing 'you talk about your revolution well that's fine, but what are you going to be doing come the time. He ends the verse with 'don't want your revolution I want anarchy and peace. Then after the 3rd verse Joy de vivre (I think) comes in with 'vive la revolution, people of the world unite, stand up men of courage it's your chance to fight. Then Steve Ignorant again for a verse and then for me what is the highlight of the record as Eve Libertine takes over. She carries on as the song gets faster. Then Steve again and then finally Eve and Joy de vivre (I'm not certain again).

The other side of this double A side is the Poison Girls Persons Unknown. I don't think this side will get played as much as the other side but in my opinion it's just as good. I really like Vi's voice. The music is a bit like the Banshees but the words and singing are completely different. Hey there Mr average you don't exist/you never did hiding in shadows/persons unknown. Habits of hiding soon will be the death of us dying in secret from poisons unknown.

There's no swearing on either side so John Peel hasn't got any excuse for not playing it.

The single only costs 70p and all the money made is going towards setting up an anarchist centre which is a great idea and I hope they succeed.



WE ARE GLASS - GARY NUMAN

I'm sick of people slagging this bloke off. This single is fast energetic and powerful. If this was his first single you'd rush to the shops and buy it!



# THE TEA SET

The tube to Oxford Circus, then to St Pancras, British Rail to St. Albans. From St Albans, and across the bridge to the pub 'Horn of Plenty' and The Tea Set.

Cally - Bass

Mark - Keyboards

Nic - vocals

Ron - guitar

GRAM - How long have you been together?

RON - Yeah

CALLY - Two years

GRAM - Why did you start?

CALLY - Ron and I were in a punk band called The Bears....and we started cos we couldn't play anything y'know, and after 2 years of that, 1978, we decided to knock that on the head, and try to get a bit more serious about what we were doing.

GRAM - Who thought of the name?

CALLY - We all did.

GRAM - What groups do you like?

RON - Everything

CALLY - I like the...em...The Bodies have you ever heard of the bodies?

GRAM - I've heard of them yeah.

RON - Rasputin and the mad monks.

CALLY - We all like looo's of groups

GRAM - How many gigs have you played?

RON - 19 gigs



Cally- It's very hard to get gigs.

Gram- How many singles have you released, is it 2?

RON- Nearly 3

CALLY- 1 e.p. on Waldo's called Cups 'N' Saucers, which had 4 songs on it, 1 single on Waldo's which was Parry Thomas.....and there's a new single coming out on United Artists.

GRAM- Is it something about Nelson?

Cally- No it's Keep on running, it was going to be Nelson but it's not.

We talked about their records and how Parry Thomas had 4 editions..

Although they all write songs Mark Wilkins writes most of them. Cally told me that Mark lives in a treehouse but they didn't talk about that. Their music is punk or new wave.



Mark designs balloons for a living, and Cally looks after mentally retarded children. Nic the singer has got a thing about moths and he works on a silk farm.

GRAM - All the money you get from records, what do you use it on?

RON - Women

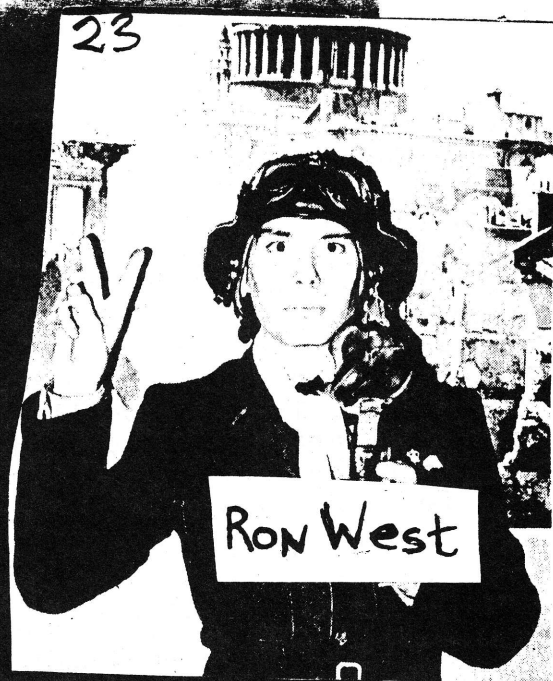
CALLY - No no, tea.....we don't earn money off the group. we have to take other jobs.

The group have a certain account, which they use the money from so they can have lavish packs with their records. I asked them why they included bits of paper and in their records.

RON - Cos we're a bunch of cunts thats why

CALLY - It's alot more fun thats why...even that last Crass record, the new one, which came out, theres a hell of alot more than a normal single. You get an open out poster & everything Y'know thats more like it.

It's nearly impossible for the group to get gigs because everything is run by agencies.



B52G

GRAM - Is there anything for kids around here?

CALLY - Oh St Albans isn't bad

RON - They've got a playground down the road with swings and that

There are 2 halls and 2 colleges they can play at, but theres always trouble getting gigs themselves and organising it themselves

GRAM - Do you think too much money is being made out of music today? CALLY - Too much is not being made out of music today but too money is going to the wrong places in the music buisness. Like you might get a few people at the top who are extremely rich, but then you've got 1000's at the bottom who are very poor.

GRAM - Can you see yourself splitting up soon?

RON - Yep next question

CALLY - No we split up quite often actually, the whole point of the band is that we keep splitting up and reforming, because that way you get new ideas in y'know

RON - Its like a glacier y'know, even though the ends keep breaking off, its always starting somewhere else.

Altogether they had 5000 records pressed, but then they ran out of money. The reason they're joining a Major Co is so that they'll be able to get more money and get across to more people.



CRAM- Have you got a following?

CALLY- Yeah we have the Brooke Bond boys. And we have the Tea Set League of Nations

CRAM- Tetley Tarts

CALLY- Yeah..... Oh how did you hear about them?

CRAM- It's on one of the little bit of paper with the record.

RON- We've fucked them out of existence.

CRAM- Have you got a lot more songs to do.

MARK- EM.... 16 which we'll try and use next week

Ron- Most bands come along and say I've got an idea for a new song but Mark- comes along and says I've got an idea for a new lp.

They've got their own studio and have got about 200 hours of material. Cally hates Boney M and Elvis Costello. He doesn't like the revivals very much cos he doesn't agree on looking back.

MARK- You see looking back musically is like walking down a tunnel backwards, you think you can see more but in actual fact what you're seeing is less.

RON- Eh?..... What?..... Eh?

CALLY- A chechoslovakian film director said that.

Ron was related to Parry Thomas and Mark wrote a song about the crash. The Tea Set formed Waldo's records. They have supported - the monochrome set, Tom Robinson Band and Chas N Dave, They're supporting the Clash on june 16th, but most of the gigs have been in their on right.

A mob including Nic entered later and missed the interview.

After they left for their regular game of football (Tea Set united)





# NEWS

NO ANGELA RIPOFF  
OR ANNA BORED



ANY GROUPS FROM EALING/HAMWELL AREA PLEASE GET  
IN TOUCH WITH US AT THE ADDRESS OF THE FANZINE.  
IF POSSIBLE ENCLOSING A PHONE NUMBER WHERE YOU CAN  
BE CONTACTED.

Our address is either - Kevin/Intensive Care  
92 Beresford Ave  
Hamwell  
LONDON W 7 or if you don't like the  
sound of that address write to:-

Cram/Intensive Care  
8 Williams Rd  
Ealing  
LONDON W13

DON'T FORGET YOU  
LAZY SODS, 6 MINUTE  
WAR NEED A DRUMMER.  
PHONE - 542 4407 (ROB)



## BRIBERY & CORRUPTION

BEFORE READING  
INTENSIVE  
CARE

AFTER

SPOT THE DIFFERENCE



If you come to bed  
with me, I'll give you  
a copy of Intensive Care!

CRASSTOPHER PLUMBER asked me to mention him  
& SIR GARFIELD RHODES but i'm not gonna  
bother(Oh shit i've just done it)

